

Woman's Domain.

WRAPS FOR SUMMER.

Women Muffle Their Throats in Flowers and Bristle Their Caps with Blossoms.

NEW YORK, April 10.—(Special).—When the Easter bells rang and folks moved churchward last Sunday, the mufflings of the sober-minded woman partook of the usual calm simplicity, modified, of course, to newly modish lines; but the girl who loves fashion for fashion's sake was a gayer creature.

She, the dainty deer—and all too cruelly maligned—said her prayers in a gown of flowers, beaded with flowers, breast knotted with flowers, hung with graceful bunches of jessamine or violets, from scarfs of lace, and, perhaps, breathed a misty perfume as she moved.

The new fad for excessive floral decoration opens the way for further sensuousness and a few of the new modish neck and shoulder linings have their lifelike flowers so deftly painted that it seems hard to believe they are not the real thing. As a rule the blossom trimmings are confined to lace and velvet, but entire flower heads will be worn with light dressy jackets with ravishing effect.

If the garment is a velvet cape, flared and full as a dancer's skirt, the pebbles will be massed in clumps in a huge neck ruffling of lace or chiffon. In this instance no foliage will be used, but where the bit of liveliness is purely a throat arrangement, the flowers will be leaves and buds and tendrils galore.

A neck fixing here illustrated is a mere trellis on which to hang a vine of morning glories.

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which are of satin, in tints, pale and deep petunia, loops of petunia satin ribbon, very narrow and of a rich, stiff grade, are shrouded in front by the lace caught up in billows; pointed scarf ends hang below the waist.

Who would not be fair in such a muffler?

And what woman behind it could keep her mind on religious.

But to return to mere fashions—and lace in particular. It may be useful to know, en passant, that point applique, real or otherwise, is the lace of the hour. As a trimming it bids fair to rival the ever-popular chiffon. New spring hats have wings and bows of it, and often a pair of dashing sleeves of flowered silk will be attached to an entire bodice of point applique; made-over silk, of course. When trimming the velvet capes, which now seem shorter and fuller than ever, it takes chiefly the form of a neck ruffling with the scarf ends mentioned.

The thick, knotted guipure laces are also seen on velvet capes. Again a plain circle of silk or cloth will be covered entirely with a lace-like structure of fine braid, or a short cape, short and frilly, will be performed with only a gay lining twinkling through its holes.

An adorable little importation lately seen was a single circle cape of half-green satin under white guipure lace. The lace was applied on to imitate a shorter cape, leaving an inch-wide border all round of the plain satin. At the throat a box effect in white chiffon was made becoming and spring-like with clays clusters of yellow satin crocuses, and there were also short jabot ends of the chiffon, holding two bunches of the crocuses.

In length the cape fell only four inches over the shoulders, and it was lined throughout with crocus-yellow silk.

Another enchanting wrap that the same wicked dressmaker would not allow to be illustrated was of black chintilly lace, with trimmings of lizard-green ribbon and scarlet satin poppies.

The shape was a bodice effect, with a blouse front of black tulle, and the waist was drawn down to the waist in a slender V, that finished under the belt in a short flaring tail of chintilly, which, in a seven-inch width and short, half-length, fell over the shoulders in a series of capes. A space of seven inches came between the edges of the capes in front, and this, from throat to waist, was filled in by a wide band of lizard green satin ribbon, which was spangled and exquisitely shaded. A thick ruche of the chintilly, with bunches of the scarlet poppies, finished the throat, and there were also two bunches of the poppies at each side of the waist in front.

However, all the stunning capes are not "heirloom" as the French put it. Posies abound, but so do unforgotten capes, and a delightful illustration of these last may be seen in the triple cape design here shown in the back view.

The materials of this are pale mauve cloth, biscuit-tinted guipure and dahlia-colored velvet. A theater cape, also illustrated, is of golden brown velvet, with a throat ruche of deep yellow point applique, and knots of shaded velvet wall flowers.

When it comes to new coats all the world of femininity has reason to rejoice. All the old, tight-fitting, long-sleeved affairs, so popular last year, and so uncomfortable and so universally ugly, have been put on the shelf. New coats are short, loose fronted, and are becoming as becoming can be. Backs fit trimly into the figure, rippling out below the waist in a fullish tail, and sleeves are large, on the gigot order, and drop low from the shoulders. Cloth in pale tints and browns is a favorite material for these capes, and not uncommonly the seams are strapped over with narrow bands of the same. One very dashing little jacket after this model was of plain black broadcloth, with an orange silk lining. It was double-breasted, with narrow mannish revers, and the cocky little affair was to be worn with a black and white check skirt, which, according to authorities, is the last agony in combinations.

As to imported model coats, there is no set shape of course. All are short, or shortish, but there are those coats and tight coats, coats with distinct yoke effects, and coats trimmed and untrimmed.

One of the vast untrimmed variety, and that struck the meditative eye as within the bounds of comfort and reason, is shown here in the design with yoke effect. The stuff is tan cloth in the lightest possible weight; the lining is striped taffeta in pale violet.

The jacket, with blouse front, is a Raudnitz visiting affair of white English serge touched with dull gold braid. The revers are gold colored, and the sole, dusted with gilt beads, and the bay vest front is of white gauze.

The high stock collar and throat knots are of gold ribbon in a heavy grade.

NINA FITCH.

CORNER CUPBOARDS.

An Old-Fashioned Piece of Furniture Every Corner cupboard is such an extravagantly popular piece of furniture just now that

the cupboard over herself, and daubed its surface with villanous red paint.

The quality of the wood can be determined by scraping off a little paint. If it shows a reddish pink, it is cherry; if light color, it is imitation. The reason for this is to preserve the original design as nearly as possible, and to this end little renovation is made other than polishing. The windows are left intact, an extra band of molding added on the top, and supports placed underneath to raise it about four inches from the floor. Claw feet with a carved apron, surmounted by a narrow molding, is a wonderful improvement, without in the least detracting from the coveled air of antiquity.

Doing over an old cupboard is very inexpensive. The article may cost, at least, from \$8 to \$12. To polish it alone amounts to \$7 more, and adding claw feet and moulding brings it up to a total of \$28. These prices, of course, depend to some extent on the locality, labor being cheaper in some places than others. In lieu of the claw feet, balls can be used, and indeed many persons prefer not to have them raised at all.

Modernized cupboards are also in demand, one of the handsomest being illustrated here. The upper door was removed and a shelf cut out, leaving an open space between the lower and upper doors and two, and with large plate glass panels inclosing the remaining shelves. The lower doors were left intact, and brass hinges of elaborate pattern were used. The open space is lined with plate mirrors, which reflect its silver and glass contents. The interior is painted a rich cream tint, against which delicate china shows to advantage.

One corner has been cut out, and cupboards in the past two years, principally to inland cities. They have all been different in detail and splendidly handsome specimens. But the old cupboards can be made equally as beautiful at less expense, and for some reason their very age makes them more desirable than the strictly modern affairs.

NEW CHINESE FASHIONS.

The Tunic, China Lace and that Novel Tint Jade-Green in Vogue.

When Japan undertook to administer a licking to China, few American women felt any interest in the fracas, and not one of them suspected that this squabble in the east was about to affect their fashions. That it has done so is plainly evident.

The begin with, we were tired to death of everything Japanese. Fans and parasols and screens and lacquer had become a weariness, and the kimono a burden. The Japanese had dumped so much waste upon us that even our large capacity for purchasing trifles had been exhausted. The Chinese have never troubled themselves to sell to us, but tea, so what comes to us from there now is not merely manufactured to catch the eye, but are real things they have worn and used themselves. For there has been a terrible breaking up of everything in China since the war began. Though the Japanese have behaved wonderfully well, it is impossible for an army to occupy a country without a prodigious lot of loot falling into its hands, one way or another. Families have been swept away or have fled from their homes and all their goods scattered to the four winds. Ruin and distress have forced them to sell their luxuries and the spoil of this great revolution has been pouring into Europe and America by the ship load.

Paris, always ready for novelties, has seized with avidity upon the new goods, and what Paris uses and wears New York wears and uses.

One of the prettiest of these new fancies is the use of the Chinese tunic, that loose, wide-sleeved garment that the Chinese wear of a morning or tea gown, combined with the eternal and ubiquitous chiffon. The Princess de Sagan has two of these. One is a loose slip of white silk, covered with white chiffon. The sleeves are close-fitting to the wrist, and at the neck is a great frill of lace, held in place with half a dozen turquoise pins. Over the whole is slipped a tunic such as is worn by the great court ladies of the Peking kingdom. This is of pale green silk, embroidered in blue flowers of that curious shade of blue that comes only from China. The flowers that the Chinese call "blue" are almost the impression of shaded blue scales overlapping each other. The edge is finished with a narrow border of black satin and a line of gold thread, and this negligee has a most rich and bizarre effect of color.

The other gown has the silk and chiffon underslip of dull, soft pink, the tunic being of black satin, embroidered in gold and that clear shade of red that the Chinese call dragon's blood.

The jewels worn with it are of the beautiful parrot-blue enamel on silver, for which Chinese jewelers are famous. The necklace is of the blue dragon fly pins in the hair; a great earring turned into a brooch clasps the fluffy ruffles of the throat, and at the belt hangs one of the chintilly lace, the Chinese ladies are so fond, including the moon-shaped perfume box, the flexible sacred incense burner, and the tiny image of the God of the Heavens, and the God of Happy Fortunes, beside the little invocation to good luck, cut in gold, which no Chinese woman is ever without.

This Manchuria jewelry has already appeared in New York, and has been seized upon with avidity as a delightful new addition to the rich woman's wardrobe. The taste—as the Parisians call the ornaments which change with the fashions. Frederic Villiers, the war correspondent, who has just returned from the seat of hostilities, has brought a beautiful collection of bracelets, pins, buckles, earrings, hair ornaments, chatelaines, lockets and rings of the most delicate and fantastic work, all in silver, silver gilt and blue and green enamels, on silver and gold. The earrings are far too big for American ears, but make rather splendid brooches, and are very up-to-date.

At the first night of "The Ideal Husband" in a wide skirt of new black moire satin, a blouse of white cloth, and a long fronted Eton jacket of semi-green silk, with buttons made of old blue enamel. Manchuria. Her bonnet was a knot of black tulle, drawn through a large silver belt buckle, and had an upstanding cluster of tiny ostrich tips, two green and one black.

Beside the dress and ornaments, the Crise de Chine, as the French fashion papers dub the new mania, shows itself in squares of heavy yellow Chinese lace, that serves as dainties under finger bowls, in the stripes of sleeve embroideries that are used to spread on the mantelpieces, in the sofa cushions covered with spoils of demolished tunics, and the whole tunics—masses of gold, glistening color—spread about as draperies. Still another manifestation is that the two fashionable new tints are jade-green and Manchuria blue.

E. B.

TEX-MINUTE EXERCISES.

A Long, Slender Waist, Broad Chest and Supple Limbs Cultivated.

Everything in a woman's life should be done judiciously, especially the work of the corset. This eternal lecturing upon the evils of corset wearing is all folly; to condemn tight lacing is another thing, but the

loose, wide-made corset is to be commended. Of course all exercise should be taken with the most perfect grace, and when vigorous out-of-door sports are indulged in no stay should be worn, but when in the street or at home or at social functions, the corset worn sensibly is a necessity of all women who

claim any degree of that intangible something called style.

The rules for health and beauty are really very simple. Rise a half-hour before breakfast, open the window, whatever the weather or season, and go briskly through the ordinary calisthenic exercises with the arms and legs and body for ten minutes; no longer, for the half hour of vigorous exercise which some women are trying to do together too much; even five minutes may be found sufficient day after day.

The motions should be made evenly, firmly and with sufficient rapidity to get up a pleasant warmth.

The lungs should be filled through the nose with fresh air from the window and emptied through the mouth with a quick ejection. This should be done four or five times. Then the position should be taken for the exercises—legs together, hands on the hips and the chin held up. Then a rotation of the body as in the first illustration. This tends to make the waist slim and mobile, and the muscles may be felt alternately stretching and relaxing under the hands as the motion is described.

The second sketch illustrates the exercise

A waist of soft black silk seen recently

for widening the chest, increasing its bust and strengthening and knitting the spinal muscles generally.

After the exercise a cold sponge bath should be taken, accompanied by vigorous rubbing and every other week has been full of common salt should be thrown into the water each day, and when this is used it must be remembered that soap cannot be used, as the two do not agree.

After dressing slowly a breakfast should be eaten of fresh fruit, grain foods and eggs or chops, according to one's taste.

For the woodwork of the house the same exercise should be gone through and a sponge wet with alcohol rubbed over the body; bathing the feet in warm, salt water, is soothing and healthy, also, as it helps one to sleep soundly and sweetly.

To give a woman an erect and beautiful figure there is no more sure way than to stand at a time, or to walk about the house so. It works like magic, too, for giving one a fine carriage.

This is accomplished by using naphtha and benzine liberally on mattresses, pillows, etc., that are sunning in the back yard.

It is not too extravagant to pour a little salt water over the body during the winter, and turtling of tickling, since it is found that this is almost the only agent that not only kills vermin but destroys their eggs.

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week in every suspected spot, baiting each time with a different dainty and scolding the traps to clean them in the morning.

R. L.

Fashion Notes.

The rage for fancy waists increases. China ferneries are disputing for popular favor with the silver and basket ones.

A novelty among ribbons is the stilettoed or perforated sort. These come in pale, delicate tints alone.

Black and white are likely to be a lively this year, the ground white, the stripes narrower and closer together than usual.

The most purely decorative of the summer parasols are of white taffeta, with white enameled ribs and lace flourishes.

Spring capes are very short, to cover the shoulders. They are made in taffeta or in moire and covered with lace and ribbons.

Linen grenadine is a material of very loose weave, and is shown in brown and wood tones. It is four chiefly at the linen stores and comes in plain, dotted and striped designs.

Racks cut without a seam should be affected only by the women with long, slender waists, as the style tends greatly in appearance to shorten and broaden the figure.

A novelty in blouses is made of an India-patterned silk handkerchief, the corners being used to form pointed epaulettes and basques, with straps of dark red velvet over the shoulders.

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headed classic, who has been translated into more languages than any other character of fiction. It was Topsy who said: "I wasn't born. I grew."

Mrs. Hannah Kurny, a Syrian, is probably the first Oriental woman who has printed a book in her own language. At 18 years of age she began her career as a writer; her husband afterward took her to America to study, and she is now, at 25, a writer of established reputation.

In other countries, where distinctions of birth and breeding are more marked than in democratic America, slender ankles and wrists, tapering fingers and daintily turned ears are invariably considered the indications of gentle birth. The old diplomat voiced a wide-spread belief. Race betrays itself in the "finishing off."

Mrs. Pearl Watson Gilder, wife of the editor of the Century Magazine, was once a professional painter, but she has now given up art because she thought she must neglect either it or her family, and she says she hopes none of her three or four daughters will ever have any special talent for anything but being nice women.

Mrs. Beardsley, the mother of the famous and peculiar artist, Aubrey Beardsley, is a gentle old-fashioned English lady, who lives entirely for her clever son and his beautiful young sister. They keep house together in South Kensington, London, and his mother entertains his set with great hospitality.

She is sure her son is the greatest genius of the age, but people who know him say he does not take himself so seriously, and that he is a very nice boy.

Miss Dodge's name (Gail Hamilton) is seldom seen in current literature. But in the old days she was caustic. She was breezy, she was original. She was as biting to the mental senses as hot pepper is to the physical. It was she who said in her sermons to the clergy: "Grace and greenbacks are the two horns of the altar." And "if ever I am on speaking terms with Joseph, I mean to ask him why it was that during the twenty odd years of his prison and palace life, he never communicated with his father."

WHAT THE TROUBLE IS.

L. Fredman, Goshardt.

Why is her brow so dark with pain, And her lashes wet with tears— Why does she sit in silence there, With a cloud of gloomy fears?

Oh, can it be that some dear friend Has been laid within the tomb— Some friend so dear that her young life Lies broken beneath his doom?